strong and supple.

NEW YORK'S FRENCH



FLORA MERRILL FRED WALTON, JOHN HENDRICKS, NAT M. WILLS and RHEA NORTON IN CHEER UP" at the HIPPODROME.

on the beauty of attitudes.

and trained under the direction of a

single leader. It is an open war

member the modesty of his role, the

be given at the old Garrick has compelled the attention of all. Theatre. He has called this lit- These reforms which the theatre unknown, whose generosity during tle playhouse, however, after the seeks are: theatre in Paris in which his fame cases the elimination of scenery. This members.
was acquired. So it is to be the "The-reform frees us from great expendi-What members." atredu Vieux-Colombier" of New York, ture although this city possesses no street thought or art above mining attenof that name. M. Copeau could bring tion on the agual drama and acting. state of French feeling toward this country he could not transfer the "stars," to the advantage of the gengreet itself. But in the sense that the eral rendering of the play by one paid a visit to Gordon Craig's School girect itself. But in the sense that the inward and spiritual grace of the old devecte is to be loosened on the New and trained under the direction. York air is the wonder to be accom-

Perhaps the word of M. Copeau sent or "cabotinage" in all its aspects from his studio in Paris, whither actors and costumers are flocking with quences. The player is made to rethe idea of emigrating in their persons or their works to New York under the agis of M. Copeau, best expresses his Thence he sends this message the New York public: "We hope to bring from France to

America a message worthy of the long standing friendship and the new allance of the two republics.
"The Theatre du Vieux-Colombier is

to be a centre of French culture in New York, It will remain in close contact with its European home and is erganized for the purpose of bringing to the United States of America the best of our artistic activities.

"This is a Paris theatre-the youngest and most vital of the theatres of France, recognized by the prominent artists and writers—which will establish itself here with you, American public, feeling deeply the respect it owes you. We bring you its reper-toire, its costumes, its scenery, its complete organization, and its entire company, in which there is no star,

though every member is an artist.
"We offer you sincerity, color, the stage in all its forms, drama, tragedy, comedy, farce and pantomime

"Our love is for poetry, gayety, fan-"We turn away from what is arti-

Scial, vulgar or pedantic. "We shall endeavor to represent the spirit of France."

Of course the aspirations of the new enterprise's director are here indicated with as much certainty as if they were siready realized. But there may be ! the career of M. Copeau so far justifi-ation for this confident expression of

The Theatre du Vieux-Colombier is the youngest of French theatres and the only one which can be compared to those numerous artistic stages that have been created abroad during the last twenty-five years. It was started a Paris by a group of artists and writers, under the direction of M. Jacques Copeau, on October 22, 1913. the aim and ambition of the founders has been to create an entirely free and disinterested French stage, devoted to the masterpieces of the past and at the same time open to the coming

tiens of modern France; it is also a theatre of traditions, seeking to give

OUTDOOR RESORTS.

LUNA—Labor Day will be celebrated here with a special programme of holiday features, including the final night performance of Pawnee Bill and his "Pioneer Days," who will therespon conclude the season's engagement and start on the long trek toward the sunset and the happy hunting grounds of the West. But with this departure the visitor to the park should not less hope, for there still remain the Trip to Melodia, the Chinese Mystery, the Darktown Follies and many other features.

STEEPLECHASE—Six bands

STEEPLECHASE—Six bands will do their utmost to make the Labor Day carnival here a thing not to be forgotten in a hurry. Eight thousand suits have been laid in by the management, not for the fall clothing trade but for the occasion. The resort has been decorated up to the limit, and the children will receive toys if they don't get lost.

PALISADES—This cont. STEEPLECHASE—Six bands

if they don't get lost.

PALISADES—This park will
not close to-morrow, as in the
past, but will go right on through
September, so that to-morrow the
barkers and the ballyhoo shows
will put forth extra energy as the
beginning of the final spurt. One
of the free shows to be seen from
here will be the battleships anchored opposite, with the aviators going up from the decks in
airplanes and turning aerial flipflaps just to show they're feeling
good.

he travelled in Scandinavia, where he toiled hard to earn his living giving lectures and lessons in French literature and language. From Copenhagen he sent his first poems and articles to the Revue d'Art Dramatique, to the

Nouvelle Revue and the Ermitage. Returning to France in 1903, he thought of giving himself up entirely to a writer's profession. But his father ad died, leaving the young man and his family in difficulties. Necessities had to be dealt with, responsibilities had to be faced. But Jacques Copeau refused to enslave himself and sacrifice his art to mercantile requirements. He chose exile in a small inlustrial town in the French Ardennes. where for a time he directed an iron manufactory.

ficult work, silently, in his parents' bouse, far from and ignorant of liter-

ary circles. Flaubert was then his fa-

vorite master. He was exalted by the

The numerous endeavors of these years of apprenticeship, which have

At 23 he married. For a whole year

His first writings had been appreclated by the men of the younger literary generation. He formed many friendships among them. Their admirable devotion from that time forth was the foundation of his energy. Through their influence in 1905 he returned again to Paris. It was for him one of the hardest times of his life. But it was a decisive time, during which his character was tempered in the struggle. He wished to become an actor. But he could not overcome the disgust he felt for a soulless theatre brought to the low level of commercial standards.

His knowledge of painting led him to make himself useful to the well known picture dealer Georges Petit, in CQUES COPEAU is in Paris a new interpretation to the great are undergoing, for the Vieux-Colom- whose galleries he organized exhibimaking various arrangements classical repertoire.

The Theatre du Vieux-Colombier with its young soldiers, whose harding all day long and consecrating his for the season of French drama with its important technical reforms ships have but stimulated their moral nights to writing. Art critic, literary strength, with its friends, known and critic and dramatic critic, he conthese three years has enabled it to aid Theatre, to the Art Decoratif, Art et 1. The simplification and in many its actors and its needy mobilized Decoration, L'Ermitage, to the Essais and Antec.

In 1907 Jacques Rouché entrusted ture and deliberately places the the Vieux-Colombier has increased thought of art above financial questioning thoughout the war. Beginning in Nohim with the dramatic criticism of the that the name of Jacques Copeau bea view to the future. Very young gan to make itself known to the pubarticles, their strength, their violence, their relentless severity, were wondered started with a negative campaign, denouncing the mediocrity of production, the immorality of theatrical customs, the complacence of the critics, and attacking fearlessly the most hallowed reputations. Willing or not, one had to acknowledge the newof the French playhouse in this city comer as a genuine writer, an upright that founders are interested. Born in Paris in 1879 of a family of critic, competent and courageous, and

a thorough "homme de theatre."

Jacques Copeau belonged at that time artisans and manufacturers of the Jacques Copeau belonged at that time purest French blood from the He de to a group of writers bound together France, Jacques Copeau aspired from the lie de France, Jacques Copeau aspired from this earliest years to take his place among the artists of his country. It is not, however, so much his precocity which strikes us as the constancy and the continuity of his effort, which has become the continuity of his effort, which has become to a group of writers bound together by a deep friendship based upon much eastern. In 1908 André Gide, Jean Schlumber and Jean Schlumber and

which strikes us as the constancy and the continuity of his effort, which has led him to his position at the head of the new movement in French dramatic art. At all times he has been carried in the same direction by virtue of his instinct and by the quality of his personality. His leading characteristics have been faithfulness to his own purpose, lucidity of judgment and determination.

In 1908 André Gide, Jean Schlumberger, Michel Arnauld, Henri Ghéon.

André Ruyters and Jacques Copeau together created the Nouvelle Revue Francise. This monthly periodical to Claudel, André Suarès. Emile Verhairs personality. His leading characteristics have been faithfulness to his own purpose, lucidity of judgment and determination. termination.

While still a boy of the Lycee Contribute, this periodical under the mandorcet he was seized with a passion agement of Jacques Copean soon be-for dramatic art. Rebelling against came the most living, significant, litthe middle class environment in which erary magazine of the time. Together he was born he struggled against the with it, and favored by its growing traditions that stifled his development importance, the Editions de la Nou-From this very struggle he derived his velle Revue Française, managed by cation and taste, came to light and expanded.

In 1909-10 Jacques Rouche took over the Theatre des Arts and asked Jacques Copeau for a play. It became then quite obvious that the critic was also a dramatic author, that the destroyer was hiding a genuine creator "Les Freres Karamazow," a drama it five acts, founded on Dostoievski's novel, is not simply an adaptation but a real remodelling or recreation of the original. Drawn from a wonderful masterpiece respecting the author's art, the play produced by Jacques Copeau has itself been called a masterplece. Performed more than a hundred times in Paris (in the Theatre des Arts as well as in the Theatre du Vieux-Colombier) it was acted in Eng-land, Belgium, Holland, Switzerland, Italy, Serbia, Austria and Germany. From 1909 to 1913 Jacques Copeau led a secluded life in the country in a small hamlet of the He de France. Once in possession of his freedom he prepared a new dramatic work, "La Maison Natale."

We see him giving a series of "dramatic readings" in London, in Paris, in the Abbaye de Pontigny, From the time he set foot on the stage handled actors and made up dramatic matter with his own hands he knew himself unhesitatingly for what he really was and had always been: not only a dramatic author but a stage man, a stage artist, creator of theatrical life, an instigator of theatrical rhythm, an animator of men, of stage artists. He deemed it insufficient to fight as a critic and even to assert himself as an author; he meant to give up his life and strength, to purify and bring back lustre to the French stage. His friends trusted him; they shared his faith and supported his energy. The whole group of the Nouvelle Revue Française espoused the new scheme. Jean Schlumberger and Gaston comes from the fact that he inherited Gallimard, joined by Charles Pacquemont and two young actors, Charles Dullin and Louis Jouvey, are the first fluence his style.

At the age of 17 he saw one of the comedies he was then writing on the tal being gathered, a small band of the tal being gathered, a small band of the tal being gathered as the Theatre du Vienze de Vienze du Vienze d margin of his copybooks acted in the players trained, the Theatre du Vieux-theatre. His parents, it must be said, Colombier arises from the brotherly never dreamed of putting any obstacles will of these men and from a fine

He gave six lectures at the Little in Italy, Switzerland, Belgium and Germany—when the war broke out.

Although its men were mobilized or volunteered at the outbreak of the war, the theatre's existence did not end then.

The success of so many efforts has not been overthrown by the trials we

August Belmont, Robert Bacon and Philip Lydig. M. Copeau was invited to speak at Princeton, Baltimore, Philadelphia and Chicago, but he was unable to leave New York, as Otto Kahn had approached him in regard to the organization of a new French

theatre. The complete list of the playe of the eration.

had from this list: Corneille, Racine, bier, to enrich and vary its programme Moliere, Marivaux, Beaumarchais, by a series of exceptional matinees. Prosper Merimee, Alfred de Musset, The board of directors are: Chair Theodore de Banville and Shakespeare. man, Otto H. Kahn; Robert Bacon, The classic matinees will include a James W. Barney, Nicholas lecture either in French or in English. Butler, Paul D. Cravath, Andre de The modern repertoire: Henri Coppet, William Adams Delano, Robert

The unpublished repertoire: There de France.

programme in order of appearance will French visitors, eminent in their art Vanderbilt, Mrs. Harry Payne Whitbe published during the summer. (musicians, singers, lecturers who are ney and Mrs. Egerton Winthrop. never been made public, began to furnish him with an instrument at once its quality and of its breadth may be will join the Theatre du Vieux-Colom-

Bocque, Jules Renard, Francois de Goelet, Arthur Iselin, Thomas Lamont,



JEAN STUART IN THE WANDERER

Curel, Georges de Porto-Riche, Mau-rice Donnay, Maurice Maeterlinck. Thomas, Cornelius Vanderblit, Henry Henri Meilhac, Tristan Bernard, Paul Claudel. Theodore Roosevelt, Jr., Augustus Thomas, Cornelius Vanderblit, Henry Rogers Winthrop, and honorary mem-ber, Gaston Liebert, Consul-General

will be several performances devoted to the unproduced works of a few of the dramatic authors of the youngest gendramatic authors. There we work the women's council consists of:

Chairman, Mrs. Philip Lydig; Mrs. Atherton, Mrs. August Belmont, Mrs. Cadwalader Jones, Mrs. J. West Rooserepertoire and the arrangement of the Exceptional matinees: Distinguished velt, Miss Ida Tarbell, Mrs. W. K.

ARIANI AT THE STRAND.

Noted Italian Musician Engaged for Symphony Concerts.

Harold Edel, managing director of the Strand Theatre, announces that the orchestra there will be increased in size until it can play any symphonic work. The daily concerts will be given at the Strand and Adriano Ariani has been engaged as conductor. Adriano Ariani has had a distin-

guished musical career. In 1906 he founded a symphonic society in Rome under the auspices of the Government. The "Augustum," the ancient mausoleum of Emperor Augustus, was occupled by the society. From the artis-tic point of view this organization ranks among the first of its kind in Europe, He was professor of classical composition and orchestration in the National Music School of Rome and director of chamber music concerts in the Royal Academy of Santa Cecilia of Rome and head of the quintetto of the same institution. As a composer Signor Ariani is among the most esteemed of the young

Italian school. He has written many symphonic compositions, two symphonies in four movements; suite in ancient style; Italian suite, and also songs and selections for the plane. He was the winner of the musical competition undertaken by the Royal Academy of Santa Cecilia at Rome in 1905, for a symphony in four movements. The Arlani Symphony in B flat minor was performed during the season of the symphonic concerts in Rome in 1906, under the leadership of Pletro Mascagni and in the presence of H. M. Queen Margherita.

As a conductor Signor Ariani obtained his experience under Mancinelli and Mascagni. He was Pietro Mascagni's substitute director for four years. Since the Augustum was inaugurated at Rome Signor Ariani contributed with his own work the marvelous development of that great symphonic institution. He has also been onductor of operas and symphonic nusic at Rome, Pesaro, Senigallia. Bari, Naples, Macerata, Venice, Tolen-tino, Genoa, Florence, Monte Carlo (Monaco), Oporto, New York, Philadelphia and Boston. AMUSEMENTS.

LILLIAN RICE MUSIC TEACHERS AND PUPILS.

The Van York Vocal Studios, 22 West Thirty-ninth street, will open on Monday, September 17. Voice trials will be

HIPPODROME CHEERS.

given by appointment only.

Upon filling out the proper inquiry blanks at the Hippodrome the inquisitive person will be in-formed that the first week's re-ceipts from "Cheer Up," the new production, totalled nearly \$50,ooo gross, and the producers are staggered at the thought of what to do with this unprecedented sum. At such a time of year they feel that this amount indicates the future returns will have to be carried to the bank by the trained elephants. The huge auditorium is said to have been packed twice daily, so that it was found impossible to wedge even an encore into it. The show has now been speeded up so that the final water spectacle of "Joy-town," with its diving belles, ends punctually at 5 and 11 o'clock, allowing the commuter to catch a train that will eliminate explanations to his wife.

AMUSEMENTS.

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE THEATRE " TAS. MONDAY, SEPT. 10 BEATS, CHARLES FROHMAN Presents

SANDERSON CAWTHORN

AMUSEMENTS.

RAMBLER ROSE GEO. COHAN H ATRE

SPECIAL MAT. TOM'W LATE THIS WAY

FRANK CRAVEN

Frank Craven, Charles Trowbridge. Jed Prouty, Walter Baldwin, Jr.,
David Burton, Harold Grau,
Edith Lyle, Grace Goodall,
Millicent Evans.

FULTON THEATRE, B way & 46 St. Phone 700 Bryant, Evgs. 8 15, Mts. Wed. & Sat. 2 15. SAT. NIGHT, SEPT. 8. at 8:15. The MESSRS, SHUBERT present

MR. WALKER THE PAWN

A New American Play by Azelle M. Aldrich and Joseph Noel. Pox Office Opens To-morrow

KNICKERBOCKER BANAY FOR 2 WEEKS, EV'GS & MAT. DAILY MME. SARAH

AMUSEMENTS.

To-m'r. Tues. & Wed. Matiness."A STAR IN THE NIGHT."

Thurs, Fri. A Sat. Evgs. Sept. 6, 7, "L'AIGLON" and "HECUBE." Thurs., Fri. & Sat. Mats., "CAMILLE.

Second Week's Programme.

Mon. Tues, & Wed. Evgs. Sept. 10, 31, 32
CLEOPATRE and "LE VITRAIL.

Mon. Tues, Wed Mats. "Jeanne d'Are"
Thuss. Fri. Sat. Evgs. Sept. 13, 14, 15
"The Wounded Soldier" & "Camille"
Thurs. Fri. & Sat. Mats. "HECUBE."

every performance of Bernhardt.

Jean Cooper Contraito, Jean Buval &
Co. in 'Gerns of Art', Florence Hardeman (Violitist), Anne Louise Bavid
Harpist), Albert Bonnelly (Shadow)
Rome Fenton (Tenor), Helen Maller
Bancers (Greek and Interpretative,
WAR PRICES WILL PREVAIL. MATS., Entire Gallery, 50c. All Balc., \$1 All Orch., \$1.50. NIGHTS, 50c. to \$2

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in The Best Musical Show
on Broadway"

Louis Sherwin, -THE GLOBE

Messille HITCHCOCK & ERMY GOETZ Present

Wm. Rock & Frances White Leon Errel Irene Berder
Ames & Winthrop. George Moore
RPEC'L MAT. LABOR DAY.

DAVID BELASCO announces
The Opening of the Regular
BELASCO THEATRE ŞEASON on THURSDAY NIGHT NEXT

Ina Claire, Cyril Scott, Anne Meredith, H. Reeves-Smith, Louise Galloway, William Samp-son, Winifred Fraser, Herbert Yost, Robert Fischer, George Christie, Thomas Reynolds. Ecentinos at 8:30. FIRST Matinee Saturday 2:30. SEAT SALE STARTS TOMORROW

COHAN & HARRIS NEAR PAY) WED (POP) & SAT FUNNIEST American Comedy

Of Recent Years "SETS LIVELY medy PACE OF HUMOR." WITH GRANT MITCHELL



She's the Creation of Booth Tarkington and Julian Street and is played by CAPLISLE Milay & Erlanger & George of Tyler

"It is pleasant to forget the theatre at a play as "The Lassoo" makes one forget the Lyceum. There is a naturalness about the play that woos its audience not only into belief but into illusion. It is a comedy, yet it achieves sentiment also. Shelley Hull and Phoebe Foster furnish a convincing picture of how people of breeding behave, which one sees on the stage as seldom as in life."—
THE NATION.

THE **LASSOO** By Victor Mapes, Co-Author "The Seats on Sale 4 Weeks in Advance



GLOBE THEATRE Twice Daily, 2:30 & 8:30 Mats. 25-50c. Nights 25-8 ning-William Farna THE CONCUEROR

NEW AMSTERDAM 縱繇 ABSOLUTELY COOLEST THEATRE IN THE WOOLD EVES 815 MATINGES Wad & Sat 215 EXTRA HOLIDAY MATINEE TOMORROWALL SEATS 50% \$200 AFTER THE ROF NEW ADITION ZIEGFELD MIDNIGHT FROLIC

A SMASHING MELODRAMATIC 4th Week

BLANCHE YURKA Seats on Sale 10 Weeks in Advanc-

REPUBLIC 32.5 MATINEE TOMORROW JOHN BARRYMORE CONSTANCE COLLIER LIONEL BARRYMORE

John N Raphaels Dramatization

A. H. Woods, Eltinge Theatre. Why don't you move "BUSINESS BEFORE PLEASURE'' to Central Park to accommodate the crowds Sincerely,

BARNEY BERNARD. ALEXANDER CARR. EXTRA HOLIDAY MAT. TO-MW

W. 44 St., nr. B way. Tel. 680 Bryant. HENRY B. HARRIS ESTATE, Mgrs.

BEGINNING TO-MORROW NIGHT 8:15

GOOD NIGHT PAUL"

AUDREY MAPLE, LOUISE KELLEY.

FRANK LALOR, ELIZABETH MURRAY, BURRELL BARBARETTO, RALPH HERZ



LOUISE LOVELY dependency of his part in relation to the whole, and is henceforth the servant of his art and of the work he in-

III. The creation of the school of the Vieux-Colombier for the purpose of moulding young actors from their childhood, in order to raise the general standard of their profession and to give it a moral dignity by developing and enlightening the intellect of the artists and craftsmen of the theatre.

One of the aims of this education, under new methods, is to put the players in touch with life and nature. Before appearing on the stage the company of the Vieux-Colombier spent several months in the country, di-viding its activity between technical

work and open air gymnastics.
Little by little the school of the Vieux-Colombier will form a brother-hood of modest, earnest and con-vincing artists skilled in their trade.

Thus for the first time in France there exists an uncommercial theatre which is not an amateur's, occasionally producing exceptional plays, but a real theatre, playing every night and having an exclusively artistic pro-

From October 22, 1913, to May 21 1914, the Theatre du Vieux-Colombies 1914, the Theatre du Vieux-Colombier gave in Paris twenty-four matinees of French poetry and about 250 perform-ances. Moliere, Shakespeare and De Musset alternated with Dostolevski. Henri Becque, Paul Claudel, as well as the works of hitherto unknown young authors. In September, 1913, the Theatre du Vieux-Colombier did not exist. In October, 1913, it was still unknown. In May, 1914, it was known all over France and Europe. In less than eight months existence the The-atre du Vieux-Colombier had kept its promise and given proof of its vitality. It had succeeded by sheer virtue of its work, by the quality of the plays produced, by the excellence of its staging and by the acting of its players. Space to accommodate the spectators had be-come inadequate in the small play-house. The Theatre du Vieux-Colombier had appeared in Mulhouse, Colmar and Strassburg, in Birmingham, Liverpool, Manchester and London. The company had been invited to tour de l'Œuvre. He devoured the symin Italy, Switzerland, Belgium and bolistic poets Verlaine, Mallarme,



What may be called the spirit of

vember, 1915, work was taken up with

people, children, were trained in order

and to Jaques Dalcroze and Adolphe

Of course only a strong personality could have accomplished so much and

is in the career of the new director

Appla in Switzerland.

II. The suppression of so-called to make up a fresh company. In Sep-

homogeneous company perfectly drilled for the Art of the Theatre, in Florence,

MARY PICKFORD

tinction. Doubtless his youthfulness of spirit, his freshness of thought, no scholarly traditions which could in-

in the way of these literary tendencies growth of French idealism. which his masters recognized. They hoped, however, that this youthful effort would lead to the career of a professor. For two years he studied philesophy at the University of Paris. His the lectures at the Sorbonne in order to be present at the performances of

The war interrupted the activity of this man of 38, in full development, in full possession of himself. But those who know him realize that he never ceases to work, and that in less heart belonged nevertheless to a vision troublous times the task of leading which tormented him. He neglected French dramatic art to a glorious end troublous times the task of leading vill be his. M. Copeau arrived in America at the end of January, sent the Theatre Antoine and the Theatre here on a mission by the French Government.